



ArtS – Skills for the Creative Economy

Questionnaire on Funding & Careers

WP4: ARTS PORTAL DEVELOPMENT

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1.4 Country: Italy

2. National information

2.1 Can you mention some websites to look for jobs in the Cultural and Creative Sector in your country and regions?

- <http://www.reed.co.uk/jobs/italy>
- <http://www.jobonline.it/>
- <http://it.indeed.com/>
- <http://www.cambiolavoro.com/>
- <http://www.cliccalavoro.it/>
- <http://www.lavorare.net/>
- <http://www.primolavoro.it/>
- <http://www.jobsinmilan.com/>
- <http://www.jobinrome.com/>
- <http://www.artjob.it/>
- <http://ambientesabeniculturali.it/BAP/?q=bandi> (public call)

List of websites for traineeships in Italy:

- www.job soul.it
- www.stageadvisor.it
- www.sportellostage.it
- www.repubblicadeglistagisti.com
- www.jobrapido.it
- www.linklavoro.it
- www.4stars.it
- www.lavoroestage.it
- www.studenti.it
- www.lavoroformazione.it
- www.careerjet.it
- www.jobisjob.it



- <http://lavoro.corriere.it>
- www.jobadvisor.it
- www.stepstone.it
- www.monster.it

2.2 And abroad?

- <http://artjobs.eu/>
- <https://www.eurojobs.com/>
- <https://ec.europa.eu/eures/public/language-selection>
- <http://www.indeed.com/q-Cultural-jobs.html>
- <http://www.workinculture.ca/>
- <http://www.hireculture.org/>
- <http://jobs.artsearch.us/>
- <https://www.music-job.com/>
- <http://www.opera-europa.org/en/opera-resources/job-offers>
- <http://www.rhinegoldjobs.co.uk/>

Labor Contracts and Traineeships

Can you shortly explain the different types of labor contracts in your country? Is there any difference worth mentioning between a labor contract and a traineeship contract?

Types of labor contracts

Law 183 of 2014, referred to as “Jobs Act” brought major reformations to the labour market regulations of Italy, as it raises drastically the share of temporary contracts.

- **Contratto a tutele crescenti**: the new standard for open-ended contracts. It is crucial as it lacks substantial requirements of an open-ended contract. It is introduced for new hires and it does not oblige the employer in any form of workers’ reinstatement, when invalidly firing them, except for cases of discrimination or oral communication of the lay-off. On the other hand, the worker is to be reimbursed by the firm, when invalidly laid-off, granted by two wages for every year of work and no less than four wages. In this way, workers are deprived of the protection represented – until the Jobs Act’s introduction - by the possibility of court’s referral and, more relevantly, of obtaining the reinstatement. In small firms (≤ 14 employees), the compensation is halved. The Jobs Act prevailed over the standard open-ended contract. Though it, the industrial relations are to suffer great imbalance: the deprivation for workers’ reinstatement of a permanent labour relationship, since workers could be fired for no economic reason, affects ultimately the bargaining power between workers and firms and reshapes the Italian industrial relations.
- **Temporary contracts**: the Jobs Act removes the employees’ right to claim a permanent contract



when the limit of temporary contracts is exceeded. Previously there was a restriction of 20% permanent contracts for each firm. Hence, the temporary contracts are cheaper and more convenient.

- Vouchers; they are hourly tickets for compensating workers and they have been introduced for 'accessory jobs' ("mini-jobs"). The net salary per hour is fixed to 7.5 euros (introduced in 2003, enforced in 2008). The Jobs Act increases from 5000 to 7000 euros the maximum revenues that can be collected in vouchers. This kind of work relationship deprives the workers of rights for social security and it puts into risk the sustainability of the social system itself.

References: Fana, M., Guarascio, D., & Cirillo, V. (2015, December). Labour market reforms in Italy: Evaluating the effects of the Jobs Act. European Union Horizon 2020 Research and Innovation Action under Grant Agreement No 649186. Retrieved from http://www.isigrowth.eu/wp-content/uploads/2015/12/working_paper_2015_5.pdf

Traineeship contract

Traineeships differ from employment relationships and can be classified in three main types:

1) non-curricular traineeships: they are regulated by the Regions and Autonomous Provinces according to the "Guidelines on traineeships" agreed among State and Regions, 24/1/2013. Sub-categories of the non-curricular traineeships: (a) training and guidance traineeships, for those who hold an educational certificate for twelve months maximum. Their aim is facilitate the employment of the youth (duration: 6 months max.); (b) job placement/re-entry traineeships, targeting the unemployed, regardless of whether they receive unemployment benefits (duration: 12 months max) and aiming their (re)integration in the job market; (c) guidance and training traineeships or placement/re-entry traineeships for the disabled/ disadvantaged people/ asylum seekers/ beneficiaries of international protection (duration: 12 months max; 24 months in case of disabled);

2) curricular traineeships: they are targeted to the young people who are enrolled in an educational or training programme (students of Vocational and Educational courses, high school students, University students, etc.). They seek to enhance and combine the learning and training process by providing direct experience at the labour market;

3) summer traineeships: these are organised for adolescents and young people who attend any kind of University or high school programme. They take place from the end of each school or academic year to the beginning of the next.

4) additional types of traineeships: traineeships for regulated professions; transnational traineeships (e.g. those organised by European education and training programmes) ; traineeships for non-EU citizens promoted according to the entry quotas.

Legislation of traineeships:

According to the National Centre Euroguidance Italy, Italian traineeships were established



according to the Law 196/972 and were regulated by Interministerial Decree 142/983. Critical regulatory novelties were introduced by Law 92/20124 and, later on, with the Agreement of 24 January, 2013, the State-Regions Conference adopted the “Guidelines on traineeships” which redefine general rules on non-curricular traineeships and provide a common national reference framework.

Rights and duties of trainees:

In alignment with their agreement, trainees the following rights: to be supervised by a company mentor, responsible for training the intern and a promoter supervisor, who will supervise the traineeship and ensure its success; to be insured by the promoter against workplace accidents and third party liability; to be adequately informed and trained in health and safety in the workplace. The trainees’ obligations are to: perform the activities provided by the training project, following the agreed timetables and the company rules; to follow the instructions of the two supervisors and report to them; to comply with the confidentiality policy of the organization; to align themselves with workplace hygiene, health and safety regulations.

References: National Centre Euroguidance Italy. (n.d.). Traineeship in Italy. Retrieved June 30, 2016, from <http://www.isfol.it/euroguidance/documenti-euroguidance/pubblicazioni-eg/traineeship-in-italy>

CVs and Cover Letters

In country, is there any special rule to take into account on CVs?

- CV type: it is suggested to use the Europass.
- Language: if applying for an English speaking position, it is advised to submit the CV in English.
- Qualifications: as they vary from country to country, you had rather be exact and write down your actual mark.
- Layout: Begin with the personal data, followed by the work experience in a reverse chronological order and then your studies (masters, bachelors, high-school).
- Professionalism: formality is required; avoid references to hobbies, with the exception of relevant voluntary work.
- Nationality: should be mentioned as international companies often include special policies for EU or non-EU employees.
- Photo: it is not necessary, but once you decide to include a photo, it should be a formal one, passport type.
- Length: should be no longer than 2 pages, except professions like law or engineering that require great detail when mentioning projects/ publications. It is often more important where you have worked than what did you actually do.
- Italian fluency: regardless of being certified for that, you would rather mention whether you are a fluent, good or moderate Italian learner.
- References: they are not critical, but it could be of use to include one or two names-



contacts of referees.

- Cover letter: it is optional. However, if you decide to include one, it should be a precise one, going state to-the-point and adding special value to the CV.
- The CV should include the clause “Autorizzo il trattamento dei miei dati personali ai sensi del D.L. 196/2003” to comply with Italian data sharing laws.

References: Gangitano, L. (2013, June 3). Ten tips for the perfect Italian CV. Retrieved June 30, 2016, from <http://www.thelocal.it/20130603/ten-tips-for-the-perfect-italian-cv>

How would you write a short cover letter for a job position in your country? Any courtesy formulas to take into account (Usted, Lei, To whom it may concern, etc)?

- Ought not to be longer than 1 page.
- As for Italy putting great emphasis on the contact making and networking, the cover letter should be addressed to a specific person and properly stating their title (ex. the HR director)
- It should be short, precise and clear about the job it applies to.
- Speculative applications are usual; formal style should be maintained and they have better state the reason one seeks to work at this company and the added value you can contribute to it.

References: Global Employability. (n.d.). Italian Application Guide. Retrieved June 30, 2016, from https://www.exeter.ac.uk/media/universityofexeter/careersandemployability/globalemployability/pdfs/Italian_Cvs_and_Covering_letter_advice.pdf

PEST Analysis

This section will include a PEST analysis.

Which are the main political and legal factors of your country's environment which can exert an effect on the Cultural and Creative Sector? Political factors can include tax policy, labor law, environmental law, trade restrictions, tariffs, and political stability. Legal factors include cultural laws, discrimination law, consumer law, antitrust law, employment law, and health and safety law.

„Made in Italy“ is despite of the crisis or especially in this time, a benefit and aid to the Italian industry: design, fashion, jewelry and ceramics might be seen as an arm against the economical problems since “made in Italy” is known in the whole world for exclusivity and high quality. Going hand in hand with the use of digital techniques and social networks is becoming stronger again



and to become seen and more present also in a global context. Craftsmen of Italian cities of today know how to use design and be part of new movements and ideas. The crafts sector in Italy today consists of more than a million of companies.

There is a law in Italy that defines artisanal companies: the number of employees in such is not supposed to be higher than 32 units so artisanal companies on a legal point of view only include small ones.

In 2014 the cultural and creative Industry made 46,8 milliards of euro and the creative Industry gave work to a million of people.

<http://www.madeinitalyfor.me/news/mestiere-artigiano-oggi/>

In 2016 Minister Franceschini says: *“Culture will become the heart and spirit of the “legge di stabilita” 2016.*

An important point to let the resources for culture become higher. From 2016 new funds have been established for taking care of heritage and for improving big cultural projects:

180 millions of euro in 2016,

200 millions in 2017,

195 millions in 2018 and 2019.

Another important point of the *“legge di stabilita 2016”* is the *“concorso”* (a public and official call) for 500 freelancers in communication and valorization of the Italian cultural heritage.

Italy has got the most cultural and historical treasures in the world, but is not the most efficient in their use, especially compared to other European countries in terms of investments and competitiveness. For example in 2007 France made the four times success of their (smaller) world cultural .

In Italy is Southern area the most problematic, which is called the *“Mezzogiorno”*. In 2015 it was only visited by 15% of the tourists who went to Italy although there can be found 18 Unesco places.

<http://www.nzz.ch/wirtschaft/wirtschaftspolitik/einnahmen-aus-dem-tourismus-italiens-kulturelles-erbe-liegt-brach-ld.12287>

http://www.ilquotidianodellapa.it/_contents/news/2015/dicembre/1451317815006.html

<http://www.pmi.it/impresa/normativa/approfondimenti/109247/legge-stabilita-cambia-per-imprese-nel-2016.html>

Nowadays the productive cultural system of Italy includes 5 main sectors:

- cultural industries as film, video, music, books and newspaper and mass-media



- creative industries as architecture, communication and design
- historical heritage (museums, archaeological sites etc.)
- performing art and visible arts
- creative – driven industry (that are connected to the creative industry itself)

http://www.edilportale.com/news/2016/06/mercati/cultura-e-creatività-in-italia-muovono-2498-miliardi-di-euro_52639_13.html

“I am culture” is the title of the report on cultural and creative system made by Symbola (Foundation for the Italian qualities) and Unioncamere (Chambers of Commerce). This study is the result of the work carried out by a numerous team of over forty professionals, who every year put into practice their knowledge and competences in order to investigate on the role and importance of culture in all the dimensions of the Italian economic system.

In 2014 the creative and cultural industries (CCI) produced 78,6 billion euros. Usually the term cultural industry in Italy refers to cultural goods and services that can be reproduced or produced by industry, e.g. books, cinema, recorded music

<http://www.eciapplatform.eu/wp-content/uploads/2014/02/Italian-Quality-and-Beauty.pdf>

To understand better the present situation of the Italian cultural industries, it should take a step back, in the 1990s, when there was a decline in the available financial resources especially affected the press, an industry heavily dependent on state subsidies in Italy, according to legislation adopted in. As Italians, since then, have been reading and buying less and less newspapers [...] a heavy loss in income from sales could not be compensated by the declining advertising income, in a country where most of the financial revenue from advertising is drawn by television networks. This ongoing situation of market failure, initially called for a substantial increase in state support for the press: from 439 million EUR in 2000 to a peak of 506 million in 2007.

In contrast, the Italian film industry – which had also suffered a negative downturn around the mid-1990s [...]has fared much better in the first decade of the 2000s.

<http://www.culturalpolicies.net/web/italy.php?aid=423>

There is a new law about the cinema which according to minister Franceschini means an increase of funding of 60 %, a plus of 150 millions and more efficiency so with the new autonomous found of 400 millions per year of euro Italy invests in a different and more intense way in cinema (end of January 2016).

[http://www.beniculturali.it/mibac/export/MiBAC/sito-](http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1315141140.html.persona)

[MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1315141140.html.persona.](http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_1315141140.html.persona)



Another important sector of the cultural industry is the crafts one that consists of more than a million of companies. There is a law in Italy that defines artisanal companies: the number of employees in such is not supposed to be higher than 32 units so artisanal companies on a legal point of view only include small ones.

In 2014 the cultural and creative Industry made 46,8 milliards of euro and the creative Industry gave work to a million of people

<http://www.madeinitalyfor.me/news/mestiere-artigiano-oggi/>

What about economic factors? Some might be economic growth, interest rates, exchange rates, the inflation rate, etc.

Useful site (in Italian) <http://www.italiacreativa.eu/>

According to “Io sono Cultura” (2013), the core facts about Italian culture and creative industries are that

- It included approximately 460.000 enterprises in 2012 or, in other words, the 7.5% of Italy’s total economic activity. In fact it exhibited a rise by 3.3% in comparison with 2011, roughly three percentage points higher than the other Italian industrial sectors.
- These businesses contribute 75.5 billion euro of added value with equals to 5.4% of the national one, or 80.8 billion and 5.8% respectively if public administration and NGOs are included in the calculations.
- 5.7% of the workforce is employed in them or 1.5 million people in total numbers; There has been a growth of 0.5%, whereas overall in Italy the unemployment grew by 0.3%. The whole system achieved exports worth 39 billion euros(2012), which are 3 times larger than 20 years ago. The trade balance is positive with 22.7 billion of surplus, which is a great record since joining the Eurozone.

So as to measure the driving forces towards the economy, it was calculated that “culture can boast a multiplier of 1.7”: this, by simplification, means that every euro of added value in culture activates another 1.7 euro in trade, tourism or agriculture. The 80.8 billion euros that are attributed to the cultural economic activity (2012) could therefore activate another 133 billion, both of which sum up to 214.2 billion euros that represent 15.3% of the national economy. According to Italia Creativa (January, 2016), 47 billions of euro and 1 million of employees are the most recent key figures.

To sum up, culture is a key sector of the Italian economy and has large potential for further improvement. This is pursued within the Creative Europe Framework Programme 2014/2020 as 10% of financing is destined to culture.



Quaderni di Symbola. (2013, December). Italian Quality and Beauty Compact Report on the Cultural and Creative Industries in Italy. Retrieved July 1, 2016, from <http://www.eciapplatform.eu/wp-content/uploads/2014/02/Italian-Quality-and-Beauty.pdf>

What about social factors? Social factors include the cultural aspects and health consciousness, population growth rate, age distribution, career attitudes and emphasis on safety.

The cultural and artistic production has a deeper impact on an ever-growing number of products and services that leads to providing them with a complex symbolic, authentic cultural meaning. This meaning determines a continuous process of revitalizing or creating and adopting characteristics of different nature, so to project to one step further than the ordinary advertising communication. While the preferences for consumption and, accordingly, the individual and social identity alter in a rapid and irregular pace, the advanced economies admit that it is indefinite to tell the distinction between creative and traditional manufacturing business object; it would also be dangerous to claim a clear borderline, as companies would be taken aback and possibly lose business opportunities due to narrow vision.

Actually, this vastness of the Italian “grey zone” of cultural development model is that creates a long-term, dynamic viewpoint that enables “the most visionary and radical artistic imagination merge with the handcrafted knowledge, in an original and efficient way” (Quaderni di Symbola, 2013). Hence, style is commonly accepted as a community heritage, being reinforced with production skills that are built upon long years of acquiring solid knowledge and experience.

What makes Italy a lighthouse in Arts are mostly the “perceived” elements of the product, next to the innate ones: the design, the branding, the interactivity and open dialogue with the Italian values, the lifestyle and the economy. These interconnections lead the *Made in Italy* products into forming significant competitive niches both in the global markets and the “metaproducts” markets, which are purchased not only for functionality reasons, but mainly for perceived reasons linked to the status and the image of the user.

The economic crisis effect on the Italian agencies was to catalyze the transition to the new age, reconsidering their processes, methods, their value chain as a whole. Key factors that were rethought are the market approach, the employment facts and, the ideas generation mechanism and the, basically, communication of culture. Regarding advertisement, the major reforms were practiced upon the reducing the advertisement budget and choosing alternatives to the TV, that up till recently held a hegemonic position in arts and culture promotion.

The global leading role of Italian culture industry is due to the Italian temperament of changing perspective towards on pre-existing elements of the culture and identifying news ways to interpret them as long as decoding new messages from them. It is closely connected with the educational system: for example, in Milan there are numerous education centres, some of which



are the oldest schools of design. The first course in industrial design dates back to 1994 at the Polytechnic University of Milan, which is now a pool of talents for all students, teachers and designers. The figures are impressive: around 4,500 students, over 500 lecturers, 800 are the total number of assistants and design followers, over 900 graduates are professional designers in companies. This results enlarging the human capital and reducing the age average; from the occupational point of view in 2014 among the 1 million of employees of the Italian creative sectors, 41% of them are young people between 15 and 39 years old (37% is the aggregated average).

Towards social cooperation and creating synergies, there was a critical turn towards establishing co-working centres in Italy such as The Hub, Talent Garden, Start MiUp, Multiverso. Simultaneously, a whole network of enterprises, mentors, investors encircled the hubs, so as to foster the growth of the start-ups. The Italian business ecosystems mentioned below (see. Technological factors), whose values are open innovation, free flows of know-how, sharing of resources, cooptation (cooperation + competition) result in a society that is increasingly flexible, adjustable and that not only welcomes, but seeking change.

More generally, according to the facts and figures from the World Data Bank, the country profile of Italy is the following: the population is 60.5 million, the infant mortality rate is 3.1 death per 1000 live births, life expectancy is 81.44 years, literacy rate is 98.8% (2009). As for the transparency.org findings, the human development index is very high (ranking 24/187). Moreover, OECD data depict that the fertility rate is 1.37 (children per woman), the national population distribution is 52.8% to the urban regions, the poverty rate is 0.13, social spending is 28.6% of the GDP. About employment, the figures are: average wages are 34744 euros, employment rate is 56.8%, total hours per worker are 1734, the long-term unemployment rate is 61.4%, the self-employment is 24.9%. Lastly, regarding migration flows (Eurostat, 2014) Italy reported 277.6 thousand, whereas migrant population is 5.0 million. The levels of acquisition of citizenship in Italy were 129.9 thousand and compared to 2013 it hit a record as 29200 more residents were granted Italian citizenship.

References: Quaderni di Symbola. (2013, December). Italian Quality and Beauty Compact Report on the Cultural and Creative Industries in Italy. Retrieved July 1, 2016, from <http://www.eciapplatform.eu/wp-content/uploads/2014/02/Italian-Quality-and-Beauty.pdf>

Finally, what about technological factors? Technological factors include technological aspects like R&D activity, automation, technology incentives and the rate of technological change.

The Italian design extracts its core from the latin origin of the word de-signum, literally meaning “relative to the project”. From this point of view, design depicts a method of operations with two areas of interest: the aesthetic problem solving and the managing an solving of complex problems, such as capturing new product ideas, addressing new markets and searching for new meanings. In



that way, the Italian design animates daily objects by incorporating a cultural value next to the economic one.

Its strategic advantage in style is retained due to the network of entrepreneurs who manage to attract skillful designers to the sector, within a system that already includes to best designers of today. The investments are made in two factors: firstly, exploring creatively the manufacturing enterprise system for products that combine both tangible and intangible heritage of Italian territories and secondly, investing in the education and training of professional and research centers for leveraging innovation.

Italy's industry is collected in business ecosystems; in particular "cultural ecosystems" that produce products and services visualizing the spreading of the Italian way of life globally. Towards creativity, emphasis is to be placed upon the metropolitan tertiary sector, whose summit is found between Milan and Como. The Italians culture success is all due to settling the thematologically distinguished economic activities in industrial districts, where the typical *Made in Italy* products are mainly produced. That is how the diffusion of creativity is enhanced, by overcoming the enterprise's borders and collaborating with all the direct stakeholders, so to create holistic products that outmost the competition or even enter blue oceans. Therefore, the companies become more agile, coding of knowledge, openly sharing it, continuous learning and interactive dynamically with their environment and, as well, the strategically use technical-scientific tools. This is a system that implicitly transmits knowledge not only by artisans, but also by specialized technicians and labourers.

As a matter of fact, the Italian phenomenon in the creative industry is closely tied to the innovation of sense, the ability to interpret an object in an unprecedented way and provide it with new and innovative meanings and purposes. This progress is supported by the active media as innovative interaction tools with high performance and functionality are employed, towards effectively spreading common knowledge. A recent paradigm of involving the public in the creation and realization process is the 26/27, a project innovative in two ways through its financing method: crowd-sourcing and crowd-funding. These are investing alternatives where the public finances creations and receive a share in the business community itself. This regime is parallel to the complex one of corporate associations; however, it simplifies the creation of start-ups. Italy, through its open debate in the parliament, is considered to be a pioneering country by regulating of the subject.

References: Quaderni di Symbola. (2013, December). Italian Quality and Beauty Compact Report on the Cultural and Creative Industries in Italy. Retrieved July 1, 2016, from <http://www.eciaplatform.eu/wp-content/uploads/2014/02/Italian-Quality-and-Beauty.pdf>

Funding

Is there any type of national or regional funding in your country which should be mentioned in an analysis on the funding possibilities regarding the Cultural and Creative Sector?

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National Fundings

Funding organization: Ministry of Cultural Heritage and Activities and Tourism (MiBACT)-Ministero per i Beni e le Attività Culturali e del turismo

Name : FUS –Fondo Unico per lo Spettacolo (Unique Fund for Performing Arts)

Type of grant: Event participation grants Project and production grants Touring incentives for groups(Pub.)Artists/writers residenciesSupport for the participation of professionals in transnational networks

Who: Italian institutions, associations, companies and organisations

URL: <http://www.spettacolodavivo.beniculturali.it>

Funding organization: Ministry of Cultural Heritage and Activities and Tourism (MiBACT)

Name: Programma Operativo Nazionale (PON) “Cultura e Sviluppo” 2014 – 2020

Type of grant: Project and production grants (preservation of cultural heritage, enhancement of tourism services system and support the entrepreneurial chain linked to the sector)

Who Organizations belonging to the 5 regions of South Italy (-Basilicata, Calabria, Campania, Puglia e Sicilia)

URL: ponculturaesviluppo.beniculturali.it

Funding organization: Ministry of Cultural Heritage and Activities and Tourism (MiBACT)- Giovani Artisti Italiani (GAI)

Name: Movin’up–International mobility of young Italian artist

Type of grant: Event participation grants/ Project and production grants(Pub.)

Who: italian Individuals (only artists officially invited abroad by cultural institutions, festivals, public and private competitions, residencies, workshops, internships or similar initiatives or who have planned and production / co-artistic productions to be carried out in centres and foreign institutions)

URL: www.giovaniantisti.it

Funding organization: Ministry of Foreign Affairs -Ministero degli Affari Esteri

Name Scholarships -Italian bursary programme offered to foreign students and IRE (Italian residents abroad)

Type of grant : Scholarships/postgraduate training courses(

Who: < 35 years old; Italian citizens in Italy and abroad, and for foreign nationals in Italy and companies operating abroad

URL

http://www.esteri.it/MAE/EN/Ministero/Servizi/Stranieri/Opportunita/BorseStudio_stranieri.htm

Funding organization: Ministry of Foreign Affairs, Italian Cultural Institutes-Ministero degli Affari Esteri,Istituti di Cultura



Name: Scholarships/ Project Grants

Type of grant : Project and production grants

Who: Italian Individuals and organizations

URL http://www.esteri.it/mae/en/politica_estera/cultura/reteic.html

Funding organization: Regione Lazio

Name : Several calls and grants in the cultural and artistic field

Type of grant: Project and production grants

Who: organizations

URL: http://www.regione.lazio.it/rl_cultura/?vw=documentazione&cat=Bandi+e+Avvisi

Funding organization: Regione Umbria

Name : Several calls and grants in the cultural and artistic field

Type of grant: Project and production grants

Who: organizations

URL: <http://www.regione.umbria.it/cultura>

Funding organization: Regione Marche

Name : Several calls and grants in the cultural and artistic field

Type of grant: Project and production grants

Who: organizations

URL: <http://www.regione.marche.it/Regione-Utile/Cultura>

Funding organization: Regione Sicilia

Name : Several calls and grants in the cultural and artistic field

Type of grant: Project and production grants

Who: organizations

URL:

http://pti.regione.sicilia.it/portal/page/portal/PIR_PORTALE/PIR_LaStrutturaRegionale/PIR_AssBeniCulturali/PIR_BeniCulturaliAmbientali

Funding organization: Any Italian Region

Name: Several calls and grants in the cultural and artistic field

Type of grant: Project and production grants

Who: organizations

URL: look for the section “bandi” or “avvisi” under the cultural page of the Region

Funding organization: Fondazione Unipolis

Name: Culturability



Type of grant: Project and production grants (cultural Innovation)

Who: organizations

URL: <http://culturability.org/>

Funding organization: Fondazione con il SUD

Name: Several grants for cultural and social activities in the south of Italy

Type of grant: Project and production grants

Who: organizations

URL: <http://www.fondazioneconilsud.it/bandi-e-iniziative/archivio/>

Funding organization: Fondazione Cariplo

Name: Several grants for cultural and social activities in the Lombardia Region

Type of grant: Project and production grants

Who: organizations

URL: <http://www.fondazionecariplo.it/it/news/istituzionali/bandi-2016-si-parte.html>

Funding organization: 18 private foundation with the patronage of Acri (Associazione delle Fondazioni)

Name Funder 35

Type of grant: Project and production grants

Who: cultural non profit organizations

URL: <http://funder35.it/>

Funding organization: Fondazione Vodafone

Name: Several grants for cultural and social/digital innovation activities

Type of grant: Project and production grants

Who: non profit organizations

URL: <http://www.vodafone.it/portal/Vodafone-Italia/Fondazione-Vodafone>

Funding organization: Fondazione Telecom Italia

Name: Several grants for cultural and innovation activities

Type of grant: Project and production grants

Who: organizations

URL: <http://www.fondazionetim.it/>

Funding organization: ANCI (Associazione Nazionale Comuni Italiani)

Name: Several grants for cultural and urban regeneration activities

Type of grant: Project and production grants

Who: Public entities associated to Anci



URL: <http://www.anci.it/>

Funding organization: Arcus – Arte Cultura e Spettacolo

Name: Several grants for cultural Activities

Type of grant Project and production grants

Who: organizations

URL <http://www.arcusonline.org/>

Funding organization: Fondazione CRT

Name Master dei Talenti Musicali

Type of grant: Scholarships/postgraduate training courses

Who : Italian citizenship or permanent residence in Italy - Applicants must be graduated from a conservatoire in Piedmont or Vallée d'Aoste

URL: <http://www.fondazioneCRT.it/attivita%20ricerca-e-istruzione/2015-talenti-musicali.html>

Funding organization: INTEATROIFA

Name InteatroFestival Academy

Type of grant: Artists/writers in residence Project and production grants Research grants (PP) – Incoming artists at Polverigi (Italy)

Who : Actors, dancers , young performers

URL: <http://www.inteatro.it/ifa/?lang=en>

Funding organization: The British School in Rome

Name : 1. Fellowship award; 2. Rome Prize in Architecture; 3. Giles Worsley Travel Fellowship; 4. Rome Awards in Humanities; 5. . Rome Fellowships and Scholarships in Humanities; 6. Rome Fellowship in Contemporary Art; 7 . The Sainsbury scholarship in painting and sculpture at the British School in Rome; 8. Abbey Fellowships and Scholarship in Painting at the British School in Rome

Type of grant: 1 & 2 & 3 Artists/writers in residence; 4. & 5 & 6 & 7 & 8 Scholarships/postgraduate training courses

Who 1. Outstanding UK scholars and artists in the fields Visual Arts, Architecture, Archaeology, History and Modern Italian Studies; 2& 6 Applicants must be of British or Commonwealth nationality, or have been working professionally or studying at postgraduate level for at least the last 3 years in the UK or Commonwealth; 3. UK Architects and architectural historians; 4.& 5 Early career scholars in areas such as archaeology, art history, history, society and culture of Italy, from prehistory to the modern period; 7. Young painters and sculptors of outstanding promise; 8 British or American citizens or permanent residence in the United Kingdom or USA

URL <http://www.bsr.ac.uk/awards>



Funding organization: The French Academy in Rome

Name: Fellowship

Type of grant: Scholarships/postgraduate training courses

Who Francophonic artists, researchers, cultural professionals; French-speaking

URL <http://www.villamedici.it/it/residenze/programma-di-residenze/>

Funding organization: Rockefeller Foundation in Bellaggio

Name Residency Programme

Type of grant Artists/writers in residence

Who artists at all creative stage

URL <http://www.rockefellerfoundation.org/bellagio-center/residency-program/arts-literary-arts-residency>

Funding organization: Viafarini

Name VIR Viafarini in Residence

Type of grant Artists/writers in residence (Milan)

Who Individual of all nationalities (artists, curators, critics)

URL: <http://www.viafarini.org/italiano/vir.html>

Funding organization: UNIDEE, Universtiy of Ideas/ Fondazione Pistoletto Onlus

Name Residency

Type of grant Artists/writers in residence

Who Creative professional (visual artist, researcher, writer, curator etc.) active in any field anywhere in the world

URL <http://www.cittadellarte.it/unidee/opencallpartners.html>

Funding organization: Fabrica

Name Residency Programme

Type of grant Artists/writers in residence

Who Artists under 25 Years old from all nationalities

URL <http://www.fabrica.it/apply/>

Funding organization: MACRO –The Contemporary Art Museum of Rome

Name Macro Residencies

Type of grant Artists/writers in residence

Who Individuals (artists, curators, critics)

URL http://www.museomacro.org/macro_via_nizza/le_residenze_d_artista



Funding organization: Foundation for Modern and Contemporary Art –CRT

Name International Network for Art Residences and Educational Programs -RES.Ò Project

Type of grant Artists/writers in residence

Who: Visual artists EU citizens based in Piedmont/Italy for outgoing residency; different nationalities, specified in each call, for incoming residency

URL <http://www.reso-network.net/APPLICATIONS.htm>

Funding organization: Fondazione per l'Arte FPA

Name CO-RESIDENCIES FOR ARTISTS AND CURATORS

Type of grant

Who Individuals (artists, curators, critics)

URL: <http://residencyunlimited.org/opportunities/fpa-co-residency-program/>;
<http://www.fondazioneperlarte.org/>

References: The sections related to the funding opportunities for the international mobility of artists and culture professionals in Europe are taken mostly from On the Move - <http://on-the-move.org/funding/>)

EU Fundings

The Fund Finder: Guide to funding opportunities for arts and culture in Europe, beyond Creative Europe

https://www.ietm.org/sites/default/files/150630_fund-finder_v2.pdf

Funding opportunities for international cultural exchange in Asia – Open to any nationality

<http://culture360.asef.org/>

3. General comments

COMMENTS TO THE AUTHORS: Please provide any constructive comment on your expectations of the website regarding the Careers and Funding sections: **NA**

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